The Metropolitan Museum of Art

George Bellows Memorial Exhibition

1882-1925

1925

George Bellows

Memorial Exhibition

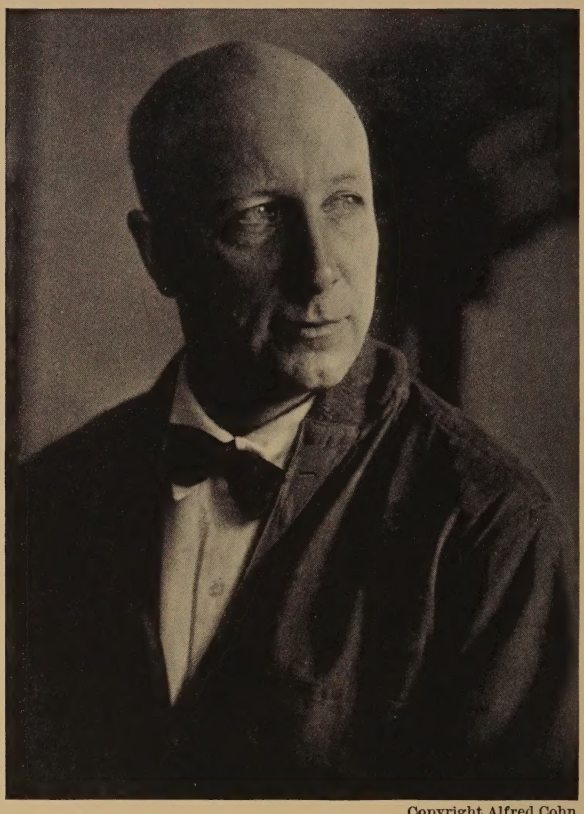
The cost of publishing this Catalogue has
been met, in the main, by friends of the Artist's.

In *organizing a memorial exhibition of the works of George Bellows, the Trustees of the Museum have wished to do honor to an American artist of high distinction and unusual versatility, whose powers were just reaching their full maturity when he died, although they had already received wide recognition. That it has been possible to illustrate the remarkable variety of his interests so fully and by such notable examples is due to the generous responses of those who were asked to lend, to whom the Museum gratefully acknowledges its indebtedness, as well as to the members of the special committee in charge of the exhibition for their helpful coöperation. It is under especial obligation to Messrs. Robert Henri and Eugene Speicher, who, with Mrs. Bellows and our Curator of Paintings, selected the works to be exhibited, and to Mr. Frank Crowninshield for his preparation of the Catalogue and its Introduction.*

For the Trustees,

Edward Robinson, *Director*

New York, N. Y., September 25, 1925.



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George Bellows

From a photograph made in September, 1924

The Metropolitan Museum of Art

Memorial Exhibition

of the Work of

George Bellows

New York

October 12 through November 22

1925

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The Metropolitan Museum of Art

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Introduction*

GEORGE BELLOWS, during his nineteen years of work, painted exactly as he pleased. He paid no heed to what, at the moment, was lucrative or fashionable; sought no distinguished patrons; adopted no clichés; and flew, with singular persistency, in the face of public taste. Some of his critics, after a few years of guidance, gave him up, a little in despair. He painted, they said, "ugly" things; he had no "suavity, elegance or grace"; he was motivated by the tastes of the "average" man; he was "crude."

And yet, today, nine months after his death, Europe is asking for a loan exhibition of his work; writers are preparing monographs; his lithographs are being sought out as if they bore the name of Daumier or of Delacroix; the British Museum is beginning a collection of his prints; while dealers, museums and patrons of art have begun to pay for his work what the artist himself would have deemed fantastic prices.

And, finally, the Metropolitan Museum of Art bestows upon him the highest honor which can be accorded an American painter, an honor heretofore attained by nine only of our native masters, Whistler, Winslow Homer, Chase, Thomas Eakins, Ryder, Abbott Thayer, George Fuller, F. E. Church and Alden Weir.

Note, however, one thing; that the men so recognized by the Metropolitan Museum were all vouchsafed from twenty-five to thirty more years in which to accomplish their labors than were allotted to Bellows. Note also that it was during the final twenty-five years of their lives that their most significant work was accomplished. The example of Winslow Homer is a pertinent one. Had Homer died, as Bellows did, at the age of forty-two, the world would know him not at all; for it was not until his forty-fourth year that he turned, whether at Gloucester, Tynemouth or Scarborough, his inspired attention to the sea.

This tribute by the Metropolitan Museum to a painter who made anarchy so much of an avocation, and who paid such negligible heed to "schools" and the ratified formulae of art, should hearten every vigorous and original young painter in America.

* A short biographical sketch of George Bellows will be found on page 22 of this catalogue.

Introduction

"The proof of an artist," Walt Whitman has explained, "is that his country absorbs him as affectionately as he has absorbed it." On all sides there are auguries and portents to indicate that America has begun—and with some little measure of affection—to absorb George Bellows. This far-reaching change in our attitude toward him as a painter, is a phenomenon that rests, not upon a single cause, but upon a diversity of reasons. It is to those reasons that this note of introduction must address itself.

The Man Himself

First of all, there was Bellows himself, a young man coming to New York, in 1904, fresh from college in Ohio. His father was a builder and architect in Columbus, Ohio. To put too much emphasis on the word Ohio, however, would be a little misleading, for the painter was not, in a true sense, a product of that state, his people having derived from the Montauk end of Long Island, where his grandfather had been a whaler of renown.

When Bellows arrived in New York he was without sophistication, patrons or means. His practice in art had been limited to a few illustrations in his college paper. In appearance he was tall, shambling and a little ungainly. By nature he was of a firm and elevated character; determined, enthusiastic and honest to the point of bluntness. He liked, inordinately, baseball, music and reading. He was interested in every manifestation of the painter's art. He reacted quickly to the welter of life in New York and was soon absorbed by it.

But New York never quite mastered him. Year in and year out, the city, it is true, intrigued, energized and inspired him, but it failed in any essential respect to alter his nature or his simple creed of living. In the democracy of his feelings, the tangential nature of his enthusiasms and the homeliness of his character, he remained precisely what he had been when he left college.

He had lived in New York but a short time before he encountered Robert Henri. That meeting, Bellows would tell you, was the most fortunate incident in his career, for, during the next twenty-one years, Henri was to lend him great aid, first as a teacher, then as a philosopher, champion and friend. It was Henri who first felt the heat of his initiative; who urged him to express his personality, net; and to trust im-

plicitly his aesthetic reactions. It was his early training under Henri that largely determined the *direction* of Bellows' talents. The two men continued to feel and to think about art in the happiest concord, but the depth and duration of their friendship rested not alone upon that, but upon the similarity of their views with respect to ethics, conduct and character.

When Bellows, in 1906, began exhibiting his canvases, the trite and the sentimental were qualities in art that seemed to be in the ascendant. The task that confronted him was to counteract the super-refinement of the day—the too great literalness and banality of it—and to impose upon it what measure of gaiety, invention and sincerity he could summon to his command. Fortunately, however, the crusade did not need to be waged single-handed, as Henri, Sloan, Glackens and Luks had been waging it valiantly before the younger man's arrival upon the scene.

At the very beginning of his career the art museums of America began correctly to appraise his stature as an artist. In 1908, two years after the completion of his first canvas, a painting by him found its way into the permanent collection of the Pennsylvania Academy. Shortly after that a river landscape of his was acquired by the Metropolitan Museum of Art. At the age of twenty-seven he was elected an Associate of the National Academy of Design, the youngest painter ever to be so recognized. Even his first-year canvases (1906) had been looked upon with enough favor to be exhibited in New York. (Three of these—full of a singular maturity and authority—are included in this exhibition: the *Cross-Eyed Boy* (p. 41), *Portrait of My Father* (p. 53) and *Early Standing Nude* (p. 45).) Notwithstanding those early signs and intimations, however, ten years were to elapse before Bellows was to meet with anything like financial success. During all those years he was never beyond the reach of poverty.

As time went on Bellows began more and more to embody the geography and democracy of our country. For one thing, he never set foot in Europe. All of his reactions, all of his emotional qualities, were derived from America; from the soil, sky, wind and water which he knew and observed so well. Many explanations have been offered for his continued refusal to leave America, the simple truth being that the call to leave was too faint, the need to stay too strong.

But if the continent of Europe was never to receive him, *in propria persona,* he none the less paid devoted pilgrimages to the works of such of its masters as were represented in American galleries. To Tintoretto, Titian, Hals, Velasquez, El Greco, Goya, Daumier and Manet he bowed the knee in particular idolatry. But from the work of the more modern Europeans—the contemporary painters of France, let us say—he seemed to derive no tonic or influence.

His Removal from European Influences

His imperviousness to the modernistic European painters is attested by the fact that, during the nineteen years of his painting, Cézanne, Picasso, Matisse and Derain became paramount figures in the world of art. During those same years the great Independent show at the Armory in New York (so brilliantly conceived and consummated, in 1913, by Arthur B. Davies) descended like a thunder-clap upon American art. Post-Impressionism, Cubism and Futurism, became, if not triumphant, at any rate rampant in America. Further, the so-called intellectual art of Germany was everywhere being exposed to view. The air was literally charged with these men and these movements. Bellows saw them all unfolding before him and seemingly enveloping the world. He not only saw them but respected them. He never railed at, nor derided them; but, for all that, they failed to alter his personal and self-directed course.

But Bellows became the most characteristically "native" of our painters, not because he avoided Cubism and the movements that came with it, nor because he lived in America, but because his emotions, tastes and personal quality remained so purely and so completely American. If we, as a people, are restive, conglomerate, incautious, humorous, intolerant of prescriptions, inclined to bravura, so, also, are the paintings of George Bellows. Indeed, the native quality in him was so intense and so immediate that he seemed able—although here we are venturing a little into the realm of insoluble theory—to imbue his *method of painting* itself with a character quite unmistakably un-European. In some of his later oils, particularly such as *The White Horse* (p. 85), *Jean, Anne and Joseph* (p. 97), and the *Picket Fence* (p. 103), (his last canvas), this theory of the American-ness of his technique seems to receive something very like confirmation.

Introduction

Bellows was blessed with the tastes of the simple, natural man. Those tastes included such widely diversified predilections as circuses, prayer meetings, basket-ball, picnics, old ladies, band concerts, swimming pools, ball games, river excursions, prize-fights, little children. When face to face with such scenes and subjects his emotions—his aesthetic appetite, even—seemed immediately to become aroused. It should be explained, at this juncture, that, while his tastes *in living* remained normal and simple, his taste in matters of art, music, literature and drama had always shown itself to be fastidious and recondite.

Simplicity of His Tastes

And this leads us to recall that what Roger Fry once said of Renoir—both as a painter and as a man—is so precisely applicable to Bellows that we may be forgiven for quoting it at length. Mr. Fry begins by pointing out that the few painters, or writers, who have shared the tastes of the natural or *average* man, have as a rule been, like Dickens (to take the most obvious instance), very *imperfect* and very *impure* artists, no matter how great their genius.

"But what is so very peculiar about Renoir," Mr. Fry continues, "is that he had a perfectly ordinary taste in things and yet remains so intensely, so purely an artist. He was so much an artist that he never had to go around the corner to get his inspiration; the immediate, obvious, front-view of everything was more than sufficient to start the creative impulse in him. He enjoyed, instinctively, almost animally, all the common good things of life, and yet he always kept just enough detachment to feel his delight aesthetically. He kept, as it were, just out of the reach of appetite. More than any other great modern artist, he trusted implicitly to his own sensibility; he imposed no barrier between his own delight in certain things and the delight which he communicates. He liked, passionately, the obviously good things of life, the young human animal, sunshine, sky, trees, water, the things that everyone likes; only he liked them at just the right distance and with just enough detachment to replace appetite by emotion. But what gives his art so immediate, so universal an appeal is that his detachment went no further than was just necessary. His sensibility is kept at the exact point

where it is transmuted into emotion. In all his work, he could trust recklessly his instinctive reactions to life."

An admirable portrait of George Bellows!

The critics who have attempted to find an exact counterpart for Bellows in art, have, with singular persistence, pointed to Honoré Daumier. The likeness may at first seem striking, but it remains wide of the mark in three respects. First, the greater warmth of the American; second, the absence in him of anything malicious, macabre or *maladif;* and, finally, his greater preoccupation with reality; for the types and visions which Daumier has noted down for us remain a good deal more exaggerated, spectral and unsubstantial than those which haunted the eyes of Bellows.

But, between Bellows and the painters of America, resemblances become still more vaporous and blurred. In casting about for a counterpart to Giotto, the Italian historians were forced to find it in Dante. Similarly if we would discover the precise American prototype for Bellows—both with regard to his beauties and defects—we must select a figure, not from our art but from our literature; the figure, to be explicit, of Walt Whitman.

Walt Whitman, and the Crowd

A COMPLETE review of the qualities shared by these two Americans would be a long one, but of a few of them mention must certainly be made. There is, for instance: their insistent Americanism; the mysterious and dilating energy of their creations; their personal assertiveness and flourish; their zest in chanting the hymn of Democracy; their distrust of outworn forms; their hatred of fashion and all the enervating elegances; their preoccupation with commonplace objects and pleasures and their rooted attachment to "vast-darting and superb-faced Manhattan."

It might be said of Bellows, as it could certainly be said of Whitman, that his defects included a too implicit belief in the value of first impressions; a robustness and gusto often stressed at the expense of grace; a tendency to overburden his canvases; and a too insistent note of bravado. But these defects in the two men will, upon examination, be discovered to be the infallible associates—the necessary complements—

of the very qualities in them which make them great; their boldness, candor and initiative; their passionate interest in the natural man; their hatred of the "mode"; and their absolute and entire originality.

He was perhaps the first of our painters—as Whitman had been the first of our writers—to pay anything like inspired attention to the city or the crowd, though Sloan, Shinn and Luks had all been similarly attracted —but to a less intense degree. The universe, to him, was distinctly a peopled vision. Man was always the primary datum or unit. From that unit he proceeded rapidly, in human multiples, to the group or crowd.

He became singularly expert in conveying the feeling of motion in the crowd. To such a scene he was able to impart an almost fluid quality, as if his aim had been to uproot the principle of growth in living forms, and translate it into design. The creative impulse in him was always tugging at his sleeve. Anything or anybody, apparently, served to energize him—a subject in his studio, out of the window, down the alley, in a book. To this generalization there was only one exception! Bellows was always suspicious of subjects that were "charming" or "graceful." He never painted "chic" women, or "pretty" girls. Portrait painting, of the current or fashionable type, interested him not at all. The word "mode" meant nothing to him and he refused to permit sitters, dealers or friends to impose it on him. His taste in subjects leaned always toward the native and authentic, as though the task of the historian were linked, in his mind, with that of the painter.

In connection with this national and authentic quality in his art, it may not be amiss to recount the following anecdote. The Director of the Luxembourg Museum, in Paris—chancing to be in New York—was not long ago conducted through the galleries of the Metropolitan Museum of Art where the work of two hundred and thirty of our American painters is now exposed to view. He strolled idly about among the canvases, the authors of so many of which had borrowed from Europe not only their aesthetic viewpoint but their schooling and method of painting as well. The visitor was polite, affable even, but not astonished. Suddenly, before the group of marines by Winslow Homer, he stopped, abruptly. "Ah! *that*," he said, with some emphasis, "is an American." The contention is here made that the visiting Director would infallibly have experienced the same reaction before a group of pictures by George Bellows.

Introduction

An Authentic Historian

INDEED, he is, among our native painters, the most authentic of American historians, so great is his sense of character, his gift for making us see, in a single group or portrait, an entire social class, a rounded social epoch. Take, for example, his portrait of *Mr. and Mrs. Philip Wase* (p. 94). Does not this canvas constitute a complete chapter in the history of the United States? Does it not put before us all that is left, in America, of Puritan austerity and rigour? How completely we are made to feel the discipline and self-denial, not only in the two people before us, but in thousands like unto them. How simply the patience and dignity of Mrs. Wase is suggested! In other portraits of his, such as *Aunt Fanny* (p. 80), *Mrs. T. in Wine Silk* (p. 76), *Elinor, Jean and Anna* (p. 88), and in the impressive series of *Emma* portraits, the artist has particularly stressed this note of dignity and compassion in the American woman.

The paintings by him which achieved the most immediate and widespread popularity were the six fine oils devoted to the sport of prize-fighting—*Sharkey's, Introducing John L. Sullivan, Dempsey–Firpo, Club Night, Ringside Seats,* and *Both Members of This Club.* Some of these canvases are to be seen in this exhibition. Of the six mentioned, *Dempsey–Firpo* (p. 102) was the last to be completed.

Much has been written concerning his alternating, almost dual sense of color. In his earliest period—and this we may attribute to the influence of Henri—he was painting a good deal in black and white and the earth reds and yellows. Later he strove for more brilliance of color, but only if it could be achieved with some semblance of sobriety; as if he were working with El Greco and Daumier in mind. For many years he continued to confine himself—however resonant the results accomplished—to a comparatively low tonal scale, a scale in which rich blacks, subtle blues, warm grays and dull greens played conspicuous parts. But as the years went by he pitched his color harmonies in an increasingly high key. Particularly at the end of his life did his palette become more crowded, his color more completely orchestrated. This almost chronological intensification of his color was demonstrated at the small exhibition of his works, held, a month after his death, at Durand-Ruel's. The canvases there shown included only his most recent

works. A single glance at them sufficed to show us how radically he had departed from the muted palette of his earlier periods. Witness, in proof of this contention, the unbelievably "singing" quality of *The Picnic* (p. 99).

Lithography

A CONSIDERABLE group of Bellows' lithographs and drawings will be found, as a part of this exhibition, in the Print Gallery. As a lithographer, Bellows had no equal in this country. Curiously enough, during the first ten years of his career, lithography attracted him not at all; but it was destined, during the last nine years of his life, to absorb an immense amount of his attention. His first lithograph was entitled *Village Prayer Meeting* (p. 120). It was drawn on the stone in 1916, in New York, and was frankly inspired by a sketch which he had previously made on Monhegan Island, Maine. As he continued to work in the medium he found it more and more suited to his nature. He seemed always to derive a pleasurable thrill from the feeling of the crayon on the stone.

He achieved, in lithography, a gallery of one hundred and seventy prints, covering such a wide variety of subjects as satirical portraits, street scenes, nudes, disasters, family groups, prize-fights, shipwrecks, electrocutions, allegories, and many of the turbulences and agitations of city life. He seemed to feel, in selecting his subjects for lithography, —just as he had felt in painting,—that it was the duty of the competent artist to attempt any subject that came along, to explore any and every field of emotion; to attack it boldly and not be afraid of it, even if, at the bitter end, the problem refused to be quite mastered. He believed, with Fénelon, that nothing is more difficult to attain than facility.

When he began his experiments with the stone, lithography had come into such disfavor that our graphic artists, dealers and collectors alike had deserted it in order to concentrate their attention on etching; more particularly on the etchings of Rembrandt and Whistler. But Bellows felt that a medium which had so satisfied Daumier, Corot, Gavarni and Delacroix was certainly worthy of his reverent attention. He did a great deal to bring the stone back into popular favor, and was aided in the task by his friend Bolton Brown, who printed, for the painter, a great many of his lithographs.

Introduction

His Drawings

His drawings considerably outnumber his lithographs, but only a small proportion of them could be included in this show. He did very few out-and-out illustrations; among them a series of drawings for *The Wind Bloweth,* a novel by Donn Byrne, and another series for *Men Like Gods,* a romance by H. G. Wells. The Wells drawings only appeared in connection with the serial publication of the story and not in its final form as a book. However, half a dozen of them were later redrawn and published as lithographs. (It might be explained here that this was a not unusual practice with Bellows. When he found himself particularly attracted by a subject he liked to render it in two, sometimes even in three, mediums. A journey through the two galleries which house this exhibit will reveal several of these "counterfeit presentments" of his.)

With etching and water-color he felt no kinship at all. He made one essay only in etching; enough, apparently, to convince him that it was unsuited to his nature and needs. One of his very few water-color drawings, it may be explained, is to be seen in this exhibition (p. 106). Pastel he was leaving—as Manet did—for a later period in his career.

With regard to the *volume* and *variety* of his work, it must be explained that—astonishing as it may seem—the paintings, lithographs and drawings in this exhibition, though they might seem to constitute a full life's labor, do, as a matter of fact, represent only half of his completed creations. Another exhibition of precisely the same size could, save for lack of wall-space, have been assembled.

The amazing variety of his canvases is shown, not only in their subjects but in the range of their emotional contents. Note how some of them are tragic, how others are gay, haunting, tumultuous, humorous or tender. And that is not all. What is even more baffling is the way in which two, sometimes three emotions, emanate from a single canvas; how a perturbed and agitated scene becomes, of a sudden, abstract and indirect; how satire and pathos are mingled; how horror and naïveté are sometimes juxtaposed, and how, most of all, energy and tenderness are welded and made one.

Introduction

Notwithstanding the fact that Bellows, at the time he died, was turning out work of the first importance and with the greatest enthusiasm, he was making all manner of plans for the future. He had arranged for new work and fresh experiments in many directions, even for a series of heroic mural decorations, a task on which his heart had long been set. For Bellows was that rare product—a painter who was always studying, always experimenting, always wanting to assail new eminences.

His death was nothing short of a tragedy. But it may console his friends to remember that, during his entire career, he worked with enthusiasm and heart; that the lyrical quality which we detect as an undertone in so much of his work was born directly of the happiness which he had felt in creating it; and that success came to him, at last, on his own terms, without his yielding to the demands of public taste and with no thought of monetary gain.

We believe that the work of this painter—when the full panorama of it has been unrolled and estimated—will take its place beside the poetry of Whitman and the marines of Homer, and that the three will then be seen to constitute the most inspiriting, the most native and the most deeply flavored performances in American art.

Frank Crowninshield

A Brief Biography of George Bellows

GEORGE WESLEY BELLOWS was born in Columbus, Ohio, August 12, 1882, the son of George and Anna (Smith) Bellows. He was a descendant of the Benjamin Bellows who migrated from England in 1632 and founded Bellows Falls, Vermont.

His father was an architect and builder in Columbus. The son attended the Ohio State University, leaving there in 1904 to come to New York and study drawing and painting under Robert Henri. In 1906 he opened a studio in New York and began by exhibiting three portraits in that year. In 1908 he exhibited his first landscape in the National Academy of Design. It was awarded the second Hallgarten prize. He became an Associate of the National Academy of Design the next year, at the age of twenty-seven, the youngest man ever to be elected an Associate. When twenty-seven, he became an instructor in life and composition classes at the Art Students' League—in 1910. In 1913 he was elected a National Academician. Meantime the Museums had begun to buy his works. One of his pictures went to the Metropolitan, another to the Pennsylvania Academy. Prizes and medals were awarded to him with increasing frequency, the list of them being a long one.

On September 23, 1910, he married Emma Louise, the daughter of William E. Story of Upper Montclair, New Jersey. He had two daughters, Anne and Jean. His family life inspired many of his best canvases, whether of his mother, father, aunt, wife or children.

His works were frequently exhibited abroad; in London, Paris, Berlin, Venice and Munich. He is represented in dozens of Museums and many private galleries.

He lived, after his marriage in 1910, at 146 East 19th Street in New York. His summers were spent at Monhegan, Maine, Ogunquit, Maine, Newport, Rhode Island, Camden, Maine, Carmel, California, Santa Fé, New Mexico, and Woodstock, New York. He was a member of many Art societies and clubs and had taken a particularly active part in the formation and welfare of the New Society of Painters.

He died in New York City on January 8, 1925.

Catalogue of Oil Paintings

THE paintings in this exhibition are numbered—as they are likewise numbered in the following list—in their chronological order. Unless otherwise indicated they are on canvas, except a few which are on three-ply wooden panels. The paintings are signed "Geo. Bellows," or "Geo. Bellows—E.S.B." The dates of their composition are indicated after their titles. The sizes are indicated in inches, the height preceding the width. The names of the lenders, except that of Mrs. George Bellows, are noted with the titles of the exhibits.

It has been possible to reproduce, in half-tone, *all* of the paintings in the exhibition and approximately a third of the drawings and lithographs. Separate lists of the exhibited drawings and lithographs will be found in this catalogue, on pages 33 and 35.

1. Cross-Eyed Boy. 1906

This is the artist's first portrait. The model was JIMMY FLANNIGAN, a newsboy and brother of "Paddy," whose portrait (No. 5) Mr. Bellows subsequently painted.

It was in 1906 (the year in which the artist achieved the paintings numbered 1, 2, and 3) that Mr. Bellows opened in New York his first studio and exhibited his first canvas. This was nearly three years after he had left Ohio State University and arrived in New York to study under Robert Henri. "Cross-Eyed Boy" was painted in New York during the summer of 1906. H. 20; W. 16 inches. Reproduced on page 41.

2. Early Standing Nude. 1906

The artist's first nude. Painted in New York; autumn. H. 72; W. 36 inches. Reproduced on page 45.

3. Portrait of My Father. 1906

Mr. Bellows' father was an architect and builder in Columbus, Ohio. The portrait was painted in Columbus, during the Christmas holidays. H. 28; W. 22 inches. Reproduced on page 53.

Lent by Howard B. Monett.

4. Forty-Two Kids. 1907

The first painting to be sold by the artist, four years after he began the study of art. Painted in New York, the East River; summer. H. 42; W. 60 inches. Reproduced on page 42.

Lent by Mrs. Peter Glick.

5. Paddy Flannigan. 1908

A New York urchin, brother of No. 1—"Cross-Eyed Boy." Painted in New York; winter. H. 30; W. 25 inches. Reproduced on page 43.

Lent by Miss Julia Peck.

6. Rain on the River. 1908

Painted in New York, Riverside Drive; winter. Honorable Mention, International Exposition, Buenos Aires, South America, 1910. H. 32; W. 38 inches. Reproduced on page 44.

Lent by Rhode Island School of Design.

7. Sharkey's. 1909

This was the second of the artist's prize-fight paintings, of which there are six in all; it shows the interior of Tom Sharkey's club, where the ex-sailor and prize fighter presided over professional bouts. The artist subsequently made a lithograph of this subject, which is now the rarest of all his lithographic prints. Painted in New York; summer. H. 36; W. 48 inches. Reproduced on page 48.

Lent by Cleveland Museum of Art.

8. Warships on the Hudson. 1909

Painted in New York, Riverside Drive; autumn. First Prize, Newport Art Association, 1918. H. 30; W. 38 inches. Reproduced on page 47.

9. The Bridge, Blackwell's Island. 1909

Painted in New York, East River; winter. H. 34; W. 44 inches. Reproduced on page 49.

Lent by Toledo Museum of Art.

10. Both Members of This Club. 1909

Painted in New York; autumn, two months after "Sharkey's." H. 45; W. 63 inches. Reproduced on page 55.

11. Polo Game. 1910

Painted in New York; spring; from drawings made at Lakewood. H. 45; W. 63 inches. Reproduced on page 46.
Lent by Columbus Gallery of Fine Arts.

12. Blue Snow; the Battery. 1910

Painted in New York, Battery Park; winter. H. 34; W. 44 inches. Reproduced on page 50.

13. New York. 1911

Painted in New York, Fifth Avenue, Broadway and 23rd Street; winter. H. 42; W. 60 inches. Reproduced on page 57.

14. Evening Swell. 1911

Painted in New York from a smaller painting made during the previous summer on the Island of Monhegan, Maine. H. 30; W. 38 inches. Reproduced on page 51.

15. Men of the Docks. 1912

Painted in New York; winter. Sesnan Medal, Pennsylvania Academy, Philadelphia, 1913. H. 45; W. 63 inches. Reproduced on page 59.
Lent by Randolph-Macon Woman's College, Lynchburg, Va.

16. The Circus. 1912

Painted in New York; summer; from sketches made at a "Society" Circus at Montclair, New Jersey. Received Honorable Mention, Carnegie Institute, 1913. H. 34; W. 44 inches. Reproduced on page 56.
Lent by Robert Treat Paine, 2nd.

17. Dr. William Oxley Thompson. 1913

Dr. Thompson was President of Ohio State University when Bellows left Columbus, Ohio, at the beginning of his senior year, in order to study art in New York. Maynard Portrait Prize, National Academy of Design, 1914. Painted in Columbus, Ohio; winter. H. 80; W. 41 inches. Reproduced on page 62.

18. Cliff Dwellers. 1913

Painted in New York, lower East Side; spring. Third Prize, Carnegie Institute of Art, 1914. H. 40; W. 42 inches. Reproduced on page 54.
Lent by Museum of History, Science and Art, Los Angeles.

19. A Day in June. 1913

Painted in New York, Central Park; summer. Temple Medal, Pennsylvania Academy, Philadelphia, 1917. H. 36; W. 48 inches. Reproduced on page 52.

Lent by Detroit Institute of Arts.

20. Approach to the Bridge at Night. 1913

Painted in New York; summer. Sketched from the Third Avenue Elevated Station at Canal Street late at night while the Manhattan Bridge was still under construction. H. 34; W. 44 inches. Reproduced on page 60.

21. Easter Snow. 1915

Painted in New York, Riverside Drive; Easter Sunday. H. 34; W. 44 inches. Reproduced on page 63.

Lent by Mrs. Charles W. Goodyear.

22. Nude with Parrot. 1915

Painted at Ogunquit, Maine; summer. H. 40; W. 32 inches. Reproduced on page 66.

Lent by Mrs. Harry Payne Whitney.

23. Granny Ames's House. 1916

Painted on the Island of Mattinucus, Maine; summer. H. 18; W. 22 inches. Reproduced on page 61.

Lent by Mrs. J. J. Kerrigan.

24. Susan Comfort. 1916

Painted in Camden, Maine; autumn. H. 22; W. 18 inches. Reproduced on page 65.

25. Crehaven. 1917

Painted in New York; winter; from a small painting previously made on the Island of Crehaven, Maine. H. 30; W. 44 inches. Reproduced on page 67.

Lent by Mrs. Charles Wetherill MacDuff Smith.

26. The Sand Team. 1917

Painted in Carmel, California; summer. H. 30; W. 44 inches. Reproduced on page 64.

Lent by Brooklyn Museum.

27. Jean. 1917

The younger of the artist's two daughters. Painted in Carmel, California; summer. H. 24; W. 20 inches. Reproduced on page 69.

Lent by Adolph Lewisohn.

28. Padre. 1917

Painted in Carmel, California; summer. Panel. H. 40; W. 32 inches. Reproduced on page 73.

29. Edith Cavell. 1918

Painted in Newport, Rhode Island; autumn. H. 45; W. 63 inches. Reproduced on page 71.

30. Fishermen's Huts. 1918

Painted in Newport, Rhode Island; autumn. Panel. H. 20; W. 24 inches. Reproduced on page 72.

31. Return of the Useless. 1918

French peasants returned by Germany as unfit for work. Painted in New York; autumn, just before the Armistice. H. 59; W. 66 inches. Reproduced on page 74.

32. The Studio. 1919

The artist's studio at 146 East 19th Street, New York. A portrait of the artist himself, his wife, posing; his daughters (Anne and Jean) playing on the floor; his mother-in-law and the maid at the telephone; the printer printing lithographs on the floor above. Painted in New York; winter. H. 48; W. 38 inches. Reproduced on page 68.

33. On the Porch. 1919

Painted in Newport, Rhode Island; summer. H. 30; W. 44 inches. Reproduced on page 70.

34. Emma, in the Black Print. 1919

The artist's wife. Painted in Newport, Rhode Island; summer. H. 40; W. 32 inches. Reproduced on page 75.

Lent by John T. Spaulding.

35. Mrs. T. in Wine Silk. 1919

Painted in Chicago; winter. The artist spent two months in Chicago as an instructor at the Chicago Art Institute. H. 48; W. 38 inches. Reproduced on page 76.

36. Waldo Pierce. 1920

Painted in New York; winter. H. 53; W. 43 inches. Reproduced on page 79.

37. Cat and Pheasant. 1920

Painted in Woodstock; spring. H. 16; W. 24 inches. Reproduced on page 77.

38. Spring, Gramercy Park. 1920

Painted in New York, from a drawing. H. 34; W. 44 inches. Reproduced on page 78.

39. Anne in White. 1920

The artist's elder daughter. Painted in Woodstock, New York; summer. H. 53; W. 43 inches. Reproduced on page 93.

Lent by Carnegie Institute of Art.

40. Aunt Fanny. 1920

The artist's aunt, Mrs. Henry Daggett. Painted in Woodstock; summer. The National Arts Club Gold Medal, 1921. First Harris Prize, Chicago Art Institute, 1921. H. 44; W. 34 inches. Reproduced on page 80.

Lent by J. S. Carpenter.

41. Elinor, Jean and Anna. 1920

Elinor is another name for the artist's Aunt Fanny; Jean is his younger daughter; Anna is the artist's mother. Painted in Woodstock; summer. Beck Medal, Pennsylvania Academy, Philadelphia, 1922. First Prize, International Exhibition, Carnegie Institute of Art, 1922. H. 59; W. 66 inches. Reproduced on page 88.

Lent by Albright Art Gallery.

42. Pigs and Donkey. 1920

Painted in Woodstock; autumn. H. 18; W. 22 inches. Reproduced on page 81.

43. The Hudson at Saugerties. 1920

Painted in Woodstock; autumn. H. 16½; W. 24 inches. Reproduced on page 82.

44. Portrait of My Mother. 1921

Painted in New York; spring; from another portrait of "My Mother" painted the previous summer in Woodstock. The room in this picture is the artist's childhood home in Columbus, as he remembered it. Logan Purchase Prize, Chicago Art Institute, 1923. H. 38; W. 49 inches. Reproduced on page 86.

Lent by Chicago Art Institute.

45. Portrait of Katherine Rosen. 1921

The older daughter of Charles Rosen, the artist. Painted in Woodstock; summer. H. 53; W. 43 inches. Reproduced on page 83.

Lent by Stephen C. Clark.

46. A Roumanian Girl. 1921

Painted in Woodstock; summer. H. 44; W. 34 inches. Reproduced on page 58.

Lent by Mr. Edward Coykendall.

47. A Boy. 1921

Painted in Tuxedo Park; summer. H. 34; W. 30 inches. Reproduced on page 84.

48. The White Horse. 1922

Painted in Woodstock; autumn. H. 44; W. 34 inches. Reproduced on page 85.

49. Introducing John L. Sullivan. 1923

Painted in Woodstock; summer; from a lithograph of the same subject. Painted on a special paper and mounted scientifically. H. 20; W. 20 inches. Reproduced on page 87.

50. Emma and Her Children. 1923

The artist's wife and two daughters. Painted in Woodstock; autumn. Clark Gold Medal, Corcoran Gallery, Washington, 1923. H. 59; W. 65 inches. Reproduced on page 100.

Lent by Boston Museum of Fine Arts.

51. The Crucifixion. 1923

Of this subject the artist first made a drawing, then a lithograph, and finally this painting. Painted in Woodstock; autumn. H. 59; W. 65 inches. Reproduced on page 96.

52. Fisherman's Family. 1923

The artist, his wife and daughter on Monhegan Island, Maine. Painted in Woodstock; autumn; from a smaller canvas. H. 38; W. 48 inches. Reproduced on page 92.

53. Emma, in Purple Dress. 1923

Painted in Woodstock at intervals during a period of three years. H. 63; W. 51 inches. Reproduced on page 91.

54. River Front, No. 2. 1924

Another rendering of an earlier canvas. Painted in New York; spring. H. 45; W. 63 inches. Reproduced on page 90.

55. The Picnic. 1924

The artist, his family and Eugene Speicher at Cooper's Lake, Woodstock, New York. Painted in New York; spring; from a smaller canvas. H. 30; W. 44 inches. Reproduced on page 99.

Lent by Adolph Lewisohn.

56. Ringside Seats. 1924

The artist first made a drawing of this subject, then a lithograph, finally this painting. Painted in Woodstock; summer. H. 59; W. 65 inches. Reproduced on page 89.

57. Dempsey–Firpo. 1924

This subject was first treated as a drawing, then as a lithograph, and finally as a painting. It was the last of the artist's six prize-fight pictures. Painted in Woodstock; summer. H. 51; W. 63 inches. Reproduced on page 102.

58. Lady Jean. 1924

The artist's younger daughter, Jean. Painted in Woodstock; summer. H. 72; W. 36 inches. Reproduced on page 95.

59. Venus. 1924

Painted in Woodstock; summer. H. 51; W. 63 inches. Reproduced on page 101.

60. Mr. and Mrs. Philip Wase. 1924

Neighbors of the artist. Painted in Woodstock; autumn. H. 51; W. 63 inches. Reproduced on page 94.

61. Two Women. 1924

A new treatment of Titian's theme: "Sacred and Profane Love." This is the last large canvas achieved by Mr. Bellows. It was first exhibited at the New Society of Artists on January 5, 1925, three days before the artist's death. Painted in Woodstock; autumn. H. 59; W. 65 inches. Reproduced on page 98.

62. Jean, Anne and Joseph. 1924

The artist's two daughters, and Joseph Carr. Inspired by an earlier painting made at Newport, R. I., in 1919. H. 32; W. 40 inches. Reproduced on page 97.

63. The Picket Fence. 1924

The last picture painted by George Bellows. Painted in New York, December, from a smaller and earlier picture called "The White Fence." H. 26; W. 38 inches. Reproduced on page 103.

Catalogue of Drawings

Arranged in chronological order

MR. BELLOWS was a prolific draughtsman. Of his drawings approximately a fifth have been selected for this exhibition. Only half of these have been reproduced in this catalogue—due solely to a lack of space. All of the drawings, with the exception of several anonymous loans, are the property of Mrs. George Bellows.

	TITLE	DATE	SIZE	
1.	Polo at Lakewood *Reproduced on page 106.*	1910	H. 15¼"	W. 19¾"
2.	Drawing for the Cliff Dwellers *Reproduced on page 107.*	1913	19½	18
3.	Drawing for lithograph, "The Model"	1917	11½	8
4.	Sketch of Jean *Reproduced on page 109.*	1919	6	9
5.	Young Horse	1919	2⅞	3⅞
6.	Sketch for Portrait of My Mother	1921	16½	10½
7.	Sketch for the Roumanian Girl	1921	11¼	8
8.	Summer Landscape *Reproduced on page 110.*	1921	7¼	9
9.	Victorian Lovers *Reproduced on page 111.*	1922	19½	17
10.	The Bouquet	1922	9¾	9¾

Catalogue of Drawings

	TITLE	DATE	SIZE	
11.	An 1860 Lady	1922	8	7½
12.	Sketch for Portrait of Samuel Knopf	1922	8½	6¾
13.	Donkey Cart *Reproduced on page 113.*	1922	7	10½
14.	An Irish Lady *Reproduced on page 108.*	1922	10	8
15.	Strange Visitors *Reproduced on page 117.*	1922	22	18¾
16.	Portrait of Mrs. A. *Reproduced on page 116.*	1922	8	6
17.	Sketch of a Woman	1923	8¾	9
18.	Sketch for "The Violinist"	1924	12	9¼
19.	Ice Cream Store, Woodstock *Reproduced on page 114.*	1924	8⅛	10⅛
20.	Nude No. 15	1924	6¼	11
21.	Nude No. 1	1924	5½	10
22.	Head of a Woman	1924	4¾	4¾
23.	Nude Study (seated, seen from back) *Reproduced on page 112.*	1924	11½	8
24.	Nude Study (seated, in chair) *Reproduced on page 115.*	1924	12¼	9

Catalogue of Lithographs

Arranged in chronological order

GEORGE BELLOWS did not take up lithography until the year 1916—ten years after he had begun exhibiting paintings in oil. Although he had less than nine years in which to work at lithography, he yet managed to achieve a total of 170 subjects in this medium. Of these, approximately a fifth were selected for this exhibition. Because of lack of space, only a negligible number (thirteen) of the exhibited prints have been reproduced in the catalogue. All of the lithographs in the exhibit are the property of Mrs. George Bellows.

Bellows was fortunate in meeting Mr. Bolton Brown, an artist who had long given attention to lithography, and who knew everything there was to know about the technical side of the medium. In the year 1921, five years after he began lithography, the artist induced Brown to assist him and to take charge of the actual printing of the lithographs which he had drawn on the stone. For four years this partnership continued. Shortly after Mr. Bellows' death, a show of 158 of his lithographs was held at the galleries of Frederick Keppel & Co., in New York.

	TITLE	DATE	NO. OF PROOFS	SIZE
1.	Village Prayer Meeting	1916	77	H. 18¼" W. 22¼"

The first of George Bellows' lithographs.

Reproduced on page 120.

2.	Artists' Evening	1916	65	8¾	12¼

The scene is Pettitpas' restaurant. It was managed by three French women and was the constant habitat of John B. Yeats, the father of W. B. Yeats. In the lithograph we see Mr. Yeats, père, Robert Henri, the artist's wife and the artist himself.

Reproduced on page 123.

3.	Business Men's Class, Y.M.C.A.	1916	64	11½	17¼
4.	Splinter Beach	1916	70	15¼	20

Catalogue of Lithographs

	TITLE	DATE	NO. OF PROOFS	SIZE	
5.	Benediction in Georgia	1916	80	16¼	20¼
6.	In an Elevator	1916	54	10	8
7.	The Old Rascal	1916	53	10¼	9
8.	In the Park (second state)	1916	59	16¾	21
9.	Electrocution	1917	51	8⅛	7½
10.	A Stag at Sharkey's	1917	98	18¾	24

The rarest of the artist's lithographs. The scene is the old boxing club in New York which was run by Tom Sharkey.

Reproduced on page 121.

11.	Initiation in the Frat	1917	16	10¼	12¾
12.	The Shower Bath	1917	36	16	23¾

Reproduced on page 122.

13.	Dance in a Mad-House	1917	69	18⅜	24½

Reproduced on page 124.

14.	Solitude	1917	60	17	15½
15.	Murder of Edith Cavell	1918	uncertain	18¾	24¾
16.	Introducing the Champion	1921	57	8½	7
17.	Study of My Mother, No. 2	1921	23	11¾	8
18.	The Parlor Critic	1921	38	8½	7
19.	The Hold-up (first state)	1921	42	11⅛	8½
20.	Sunday, 1897	1921	54	12	14¾
21.	Portrait Arrangement —Emma	1921	63	11½	8¼
22.	My Family (2nd Stone)	1921	56	10⅛	8

Reproduced on page 125.

Catalogue of Lithographs

	TITLE	DATE	NO. OF PROOFS	SIZE	
23.	Jean	1921	30	5¼	4¼
24.	Legs of the Sea	1921	53	8½	10¾
25.	The Black Hat	1921	55	13	9
26.	Old Billiard Player	1921	43	9	7½
27.	A Knockout	1921	uncertain	15¼	21¾
28.	Three Girls	1921	64	11¼	13⅞
29.	Anne	1921	43	8¾	8¾
30.	Irish Grandmother	1923	90	9¾	8¼
31.	Study, Mrs. R.	1923	30	13½	10¾
32.	Irish Town	1923	23	10¼	8⅛
33.	The Crowd	1923	18	14¾	11¾
	Reproduced on page 127.				
34.	The Law is too Slow	1923	26	18	14½
35.	Billy Sunday	1923	60	9	16¼
	Made when Billy Sunday was at the height of his fame as a revivalist and exhorter.				
	Reproduced on page 126.				
36.	Portrait of John Carroll	1923	42	11¼	8½
37.	The Return to Life	1923	40	18	14½
38.	The Irish Fair	1923	84	19	20¾
39.	Portrait of Julian Bowes	1923	45	8	8
40.	Amour	1923	52	17¾	14
	Reproduced on page 128.				
41.	Jean	1923	58	9¼	7
	A portrait of the artist's younger daughter at the age of eight.				
	Reproduced on page 130.				
42.	Anne	1923	56	9¾	8¼

Catalogue of Lithographs

	TITLE	DATE	NO. OF PROOFS	SIZE	
43.	Punchinello in the House of Death	1923	60	16¼	19¼
44.	Allan Donn Puts to Sea *Reproduced on page 129.*	1923	17	15¾	19¼
45.	The Christ of the Wheel	1923	60	18	14¾
46.	Nude Study (woman lying on pillow) *Reproduced on page 132.*	1924	42	5¾	9½
47.	Sketch of Anne	1924	42	10	8
48.	Auntie Mason and Her Husband	1924	51	10	9
49.	Sixteen East Gay Street	1924	72	9½	11¾
50.	Nude Study (woman lying prone)	1924	38	4¾	12¾
51.	Nude Study (girl standing with hand raised to mouth)	1924	40	12	4¾
52.	Nude Study (woman stretched on bed)	1924	32	10¼	9¼
53.	Dempsey and Firpo	1924	103	18	22¼
54.	Old Irish Woman	1924	67	9½	7½
55.	The Journey of Youth	1924	49	6¾	17⅞
56.	The Actress	1924	43	13½	11
57.	Anne in her Black Hat	1924	40	14½	12
58.	The Drunk	1924	35	15¾	13
59.	Portrait of Eugene Speicher *Reproduced on page 131.*	1924	50	9	8¼

Paintings

All the paintings in this Exhibition have been reproduced in half-tone and will be found in this catalogue. These reproductions are followed by reproductions of twelve of the drawings and thirteen of the lithographs—a total of eighty-eight plates in all.

1

Cross-Eyed Boy

1906

4

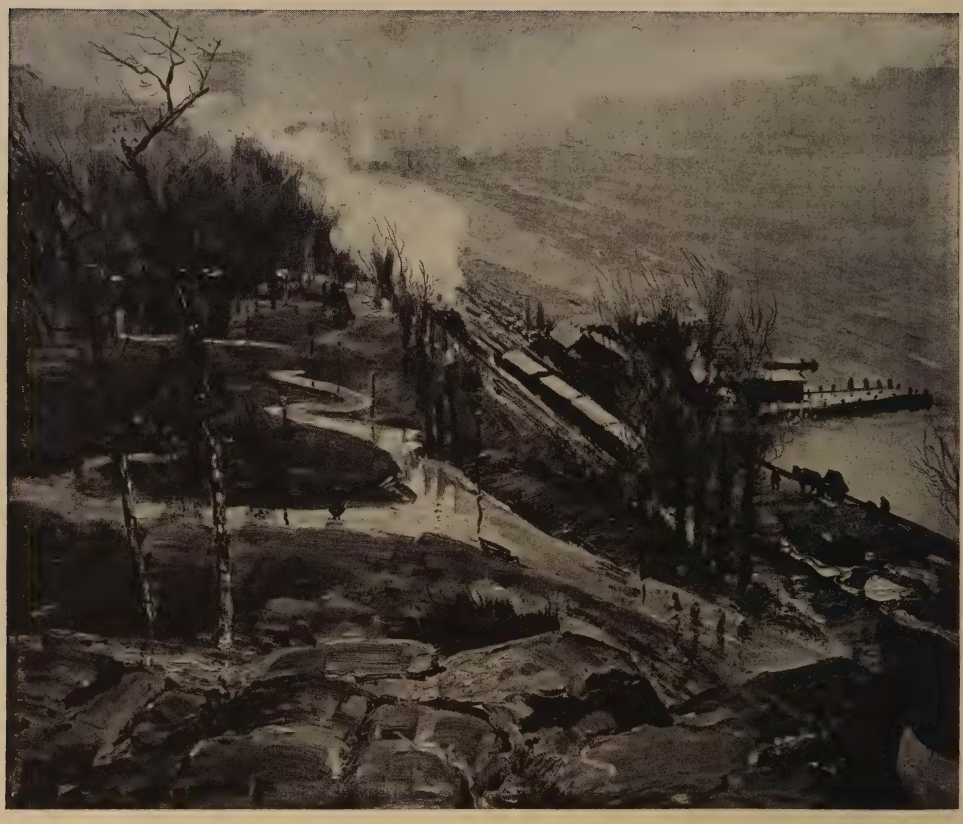
Forty-Two Kids

1907

5

Paddy Flannigan

1908



6

Rain on the River

1908

2

Early Standing Nude

1906

11

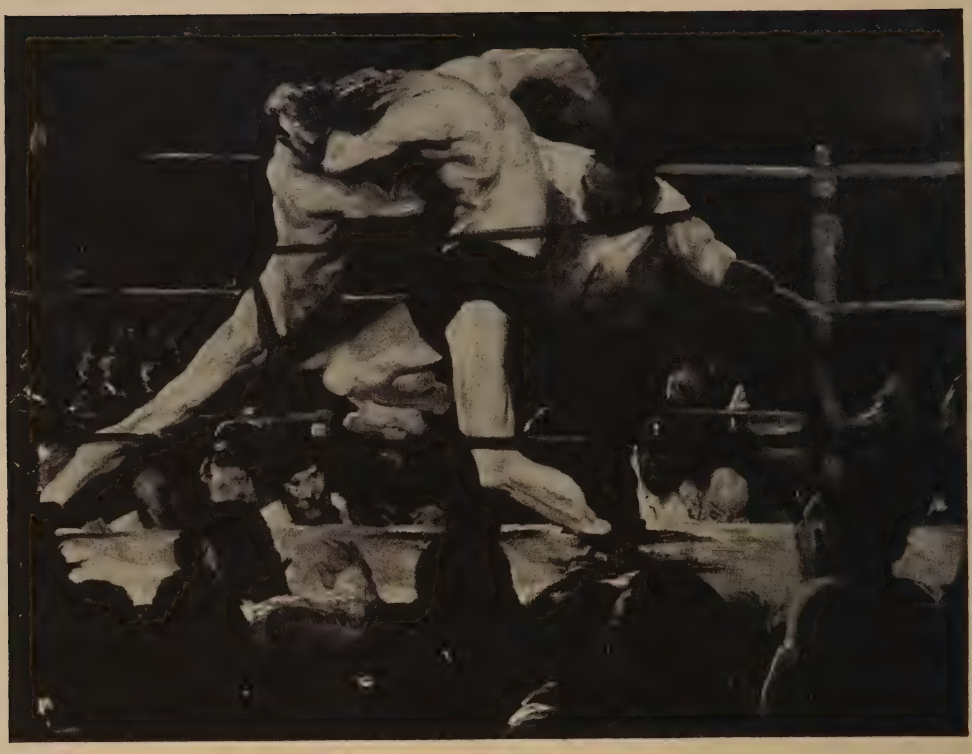
Polo Game

1910

8

Warships on the Hudson

1909



7

Sharkey's

1909

9

The Bridge, Blackwell's Island

1909

12

Blue Snow; the Battery

1910

14

Evening Swell

1911

19

A Day in June

1913

3
Portrait of My Father
1906

18

Cliff Dwellers

1913

10

Both Members of This Club

1909

16

The Circus

1912

13

New York

1911

46

A Roumanian Girl

1921

15

Men of the Docks

1912

20

Approach to the Bridge at Night

1913

23

Granny Ames's House

1916

17

Dr. William Oxley Thompson

1913

21

Easter Snow

1915

26

The Sand Team

1917

24

Susan Comfort

1916

22

Nude with Parrot

1915

25

Crehaven

1917

32

The Studio

1919

27

Jean

1917

33

On the Porch

1919

29

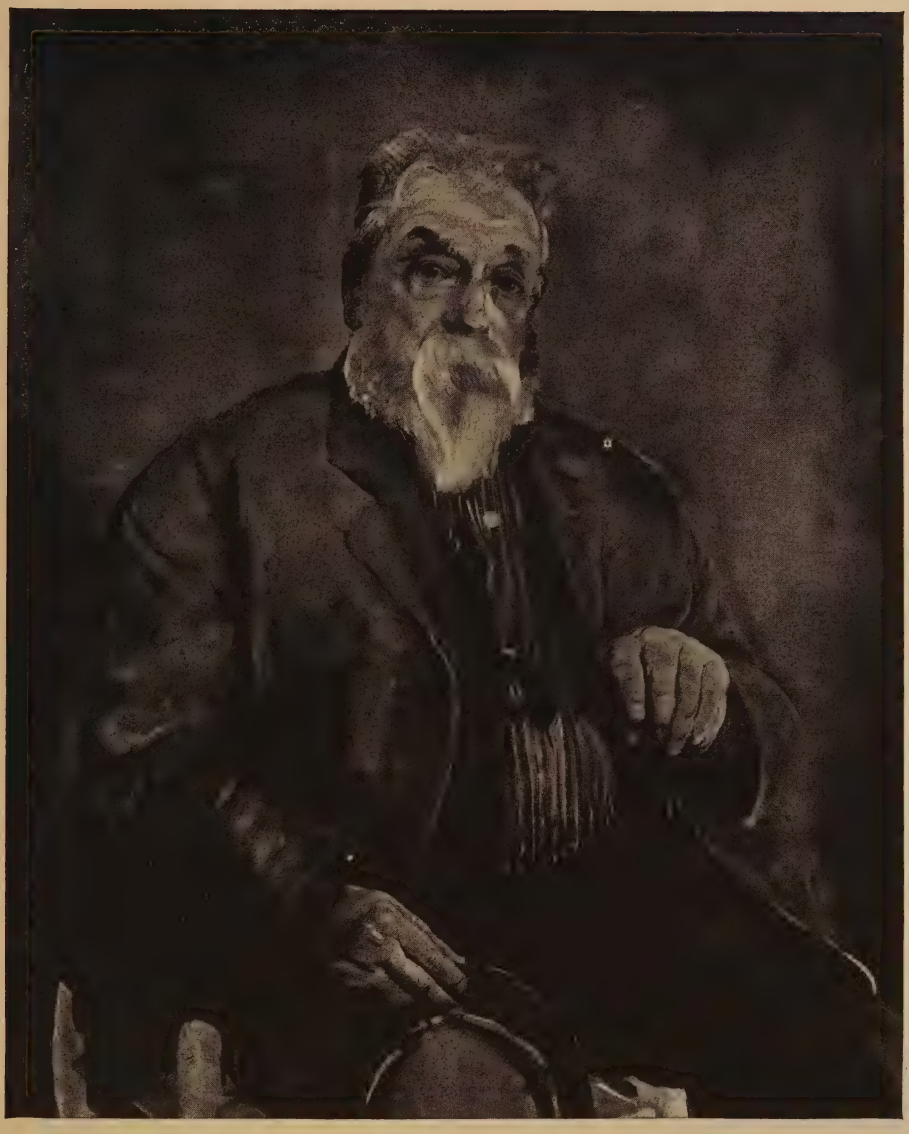
Edith Cavell

1918

30

Fishermen's Huts

1918



28

Padre

1917

31

Return of the Useless

1918

34

Emma, in the Black Print

1919

35

Mrs. T. in Wine Silk

1919

37

Cat and Pheasant

1920

38

Spring, Gramercy Park

1920

36

Waldo Pierce

1920

Copyright J. S. Carpenter

40

Aunt Fanny

1920

42

Pigs and Donkey

1920

43

The Hudson at Saugerties

1920

45

Portrait of Katherine Rosen

1921

47

A Boy

1921

48

The White Horse

1922

Copyright by Chicago Art Institute

44

Portrait of My Mother

1921

49

Introducing John L. Sullivan

1923

41

Elinor, Jean and Anna

1920

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Ringside Seats

1924

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River Front, No. 2

1924

53

Emma, in Purple Dress

1923

52

Fisherman's Family

1923

39

Anne in White

1920

60

Mr. and Mrs. Philip Wase

1924

58

Lady Jean

1924

51

The Crucifixion

1923

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Jean, Anne and Joseph

1924

61

Two Women

1924

55

The Picnic

1924

50

Emma and Her Children

1924

59

Venus

1924

57

Dempsey–Firpo

1924

63

The Picket Fence
(*The Artist's Last Canvas*)
1924

Drawings

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Polo at Lakewood

1910

2

Drawing for the Cliff Dwellers

1913

14

An Irish Lady

1922

4

Sketch of Jean

1919

8

Summer Landscape

1921

9

Victorian Lovers

1922

23

Nude Study; Seated. Seen from Back

1924

13

Donkey Cart

1922

19

Ice Cream Store, Woodstock

1924

24

Nude Study. Seated in Chair

1924

16

Portrait of Mrs. A.

1922

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Strange Visitors

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I

Village Prayer Meeting

1916

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A Stag at Sharkey's

1917

12

The Shower Bath

1917

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Artists' Evening

1916

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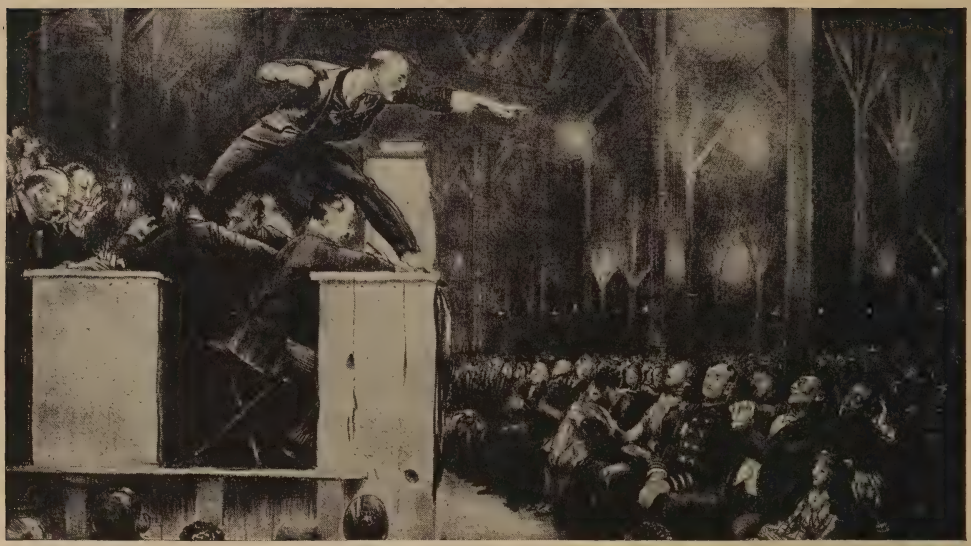
Dance in a Mad-House

1917

22

My Family (*Second Stone*)

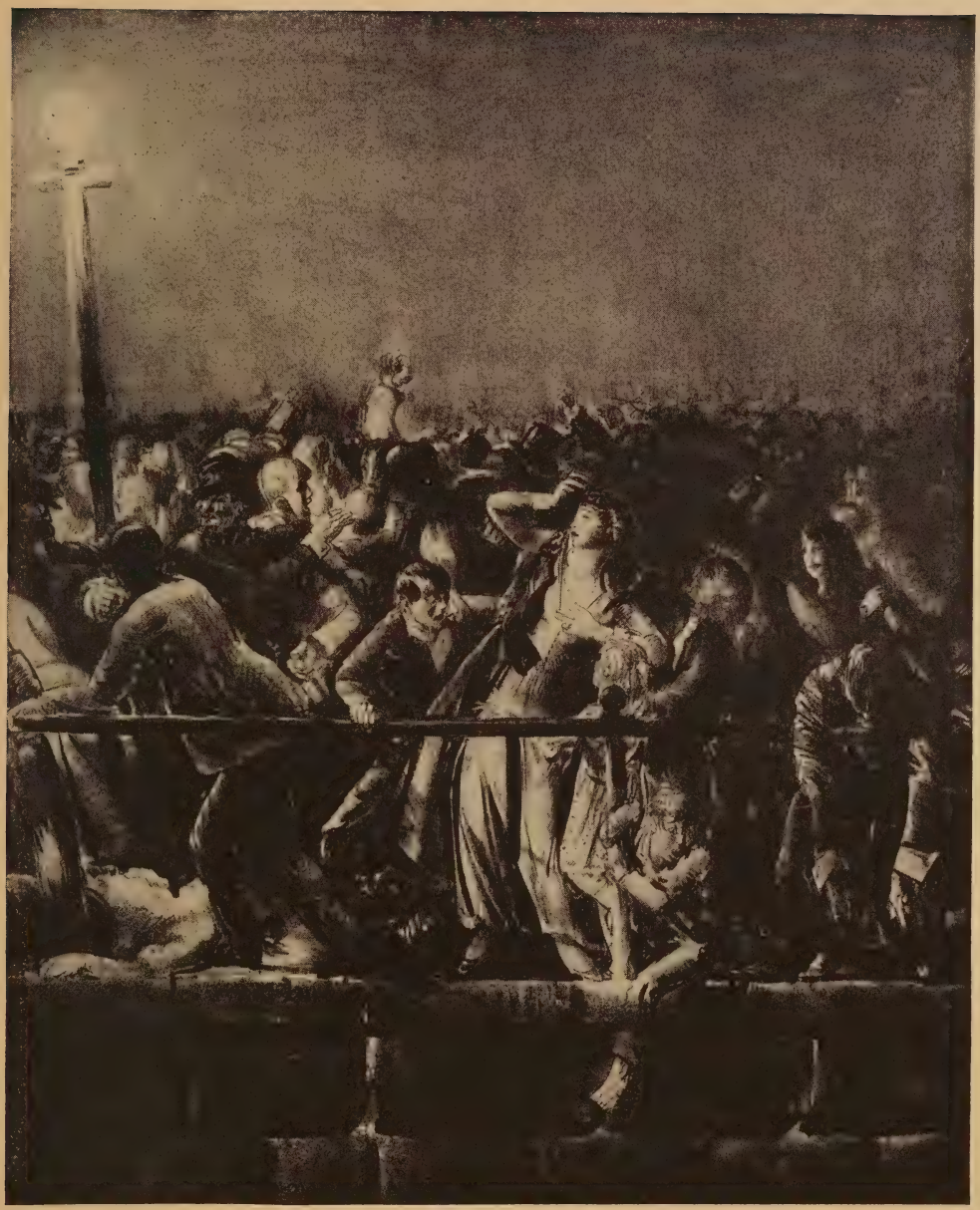
1921



35

Billy Sunday

1923



33

The Crowd

1923

40

Amour

1923

44

Allan Donn Puts to Sea

1923

41

Jean

1923

59

Portrait of Eugene Speicher

1924

46

Nude Study, Woman Lying on Pillow

1924

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